

Music Theory Information Sheets ABRSM Grade 3 | Sharon Bill

These information sheets are designed to accompany the ABRSM Music Theory in Practice Grade 3 workbook.

For more help in working through the ABRSM Theory workbook you can also access video tutorials where I work through each exercise with you, step by step. YouTube Links listed below and on each individual section (*links will be added as each video is uploaded so come back and download the PDF to get all the links). I explain the information shown on each of the PDF information sheets and show clearly how this can be applied to answer the questions given in each exercise. I thoroughly enjoy music theory and hopefully my help and enthusiasm for my subject will carry you through so as to be successful and rewarded in your studies.

The progression of information through the grades is accumulative. All of the information from ABRSM Grades 1 and 2 will still be called upon and ABRSM Grades 1, 2 and 3 Music Theory provide the foundation for all future study.

Each section of this PDF Document accompanies a corresponding chapter in the ABRSM workbook and provides all the information necessary to understand and complete each exercise.

Music theory is a vital part of music making. Every musician needs to be able to understand what they are playing and why certain procedures need to be observed. However, even if you don't play an instrument the study of music theory is rewarding in its own right and can be a valuable skill enabling you to become a more informed listener.

ABRSM Music Theory Grades 1, 2, 3, 4 and 5 Introduction <https://youtu.be/EbfHMz7SFI4>

Part A Pt 1 <https://youtu.be/kGQAtsW7Er8>

Part A Pt 2 <https://youtu.be/2k3i1RQ3Nro>

Part B Pt 1 <https://youtu.be/sGIZ-QItS2k>

Part B Pt 2 <https://youtu.be/8f7gMcUB5-s>

Part C <https://youtu.be/OkFX2UdYcBk>

Part D Pt 1 <https://youtu.be/-fjlb0H9Rw>

Part D Pt 2 <https://youtu.be/zVFoMikjRUU>

Part E Pt 1 <https://youtu.be/CSju8h5ERFE>

Part E Pt 2 <https://youtu.be/Ow0FQCcgofk>

Part E Pt 3 <https://youtu.be/5Qg9yWptEgM>

Part E Pt 4 <https://youtu.be/3nwzusInLKw>

Part F Pt 1 <https://youtu.be/mpc4Konb9TU>

Part F Pt 2 https://youtu.be/ZuS_wQgf8qc

Part F Pt 3 <https://youtu.be/zlNFCtKIOGg>

Part F Pt 4 <https://youtu.be/ERVO-Ln8UWM>

Part G https://youtu.be/YxKjuI0_ecg

Part H Pt 1 <https://youtu.be/7Re7QH22chc>

Part H Pt 2 <https://youtu.be/cTpG-OOGSBg>

Part H Pt 3 <https://youtu.be/ApQPh6WLZdU>

Part I <https://youtu.be/zjRgQjd4voY>

Part J <https://youtu.be/cxOJo5z1gF8>

Part K <https://youtu.be/n-KRIJRfVQ0>

Part L <https://youtu.be/49IcJ0t251w>

Part M Part 1 <https://youtu.be/KlvNsV0f0AY>

Part M Part 2 <https://youtu.be/FfiWix6nUN0>

Part M Part 3 <https://youtu.be/AnmjBX0C3lg>





Part M Part 4 <https://youtu.be/fr0FTF9XCD8>

[PAST PAPER YOUTUBE LINKS AT THE END OF THIS DOCUMENT](#)

The material covered in Grade 3 is in addition to that in Grades 1 and 2.

A - YouTube Video Link - Pt 1 <https://youtu.be/kGQAtsW7Er8> Pt 2 <https://youtu.be/2k3i1RQ3Nro>

Demisemi-quavers

<u>Note</u>	<u>Classical Name</u>	<u>American/Pop Name</u>	<u>Duration</u>
	Crotchet	Quarter Note	1 beat
	Quaver	Eighth Note	1/2 beat
	Semiquaver	Sixteenth Note	1/4 beat
	Demisemi-quaver	(32nd note)	1/8 beat



B - YouTube Video Link - Pt 1 <https://youtu.be/sGIZ-QJtS2k> Pt 2 <https://youtu.be/8f7gMcUB5-s>

Major Keys with Four Flats or Sharps

C Major	no flats or sharps
G Major	F sharp
D Major	F & C sharp
A Major	F C & G sharp
E Major	F C G & D sharp
F Major	B flat
B Flat Major	B & E flat
E Flat Major	B E & A flat
A Flat Major	B E A & D flat

The image displays musical notation for major keys with four sharps and four flats. The first two rows show keys with four sharps: C# major (one sharp), D# major (two sharps), E# major (three sharps), and F# major (four sharps). The last two rows show keys with four flats: Bb major (one flat), Eb major (two flats), Ab major (three flats), and Db major (four flats). Each key is represented by a treble clef staff and a bass clef staff, with the key signature indicated by the number of sharps or flats on the line.

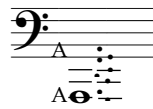
C - YouTube Video Link - <https://youtu.be/QkFX2UdYcBk>

Ledger Lines

In grade 3 the number of ledger lines has increased beyond two lines. The note can be worked out by using either of these methods:

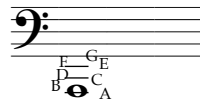
1) Count an octave above or below to a pitch you are more familiar with. Remember to count the given note as the first.

For Example.



2) Count the steps up or down from a note you are familiar with.

For Example.

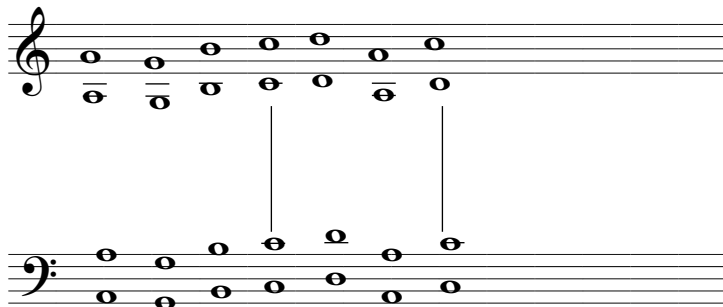


D - YouTube Video Link - Pt 1 <https://youtu.be/-fljlb0H9Rw> - Pt 2 <https://youtu.be/zVFoMlkjRUU>

Transposition

When converting from one clef to another AND transposing octaves keep referring to middle C as an anchor point then transpose the octave up or down accordingly. Keep relating back to middle C to ensure you don't jump too many octaves.

For example:



E - YouTube Video Link - Pt 1 <https://youtu.be/CSju8h5ERFE> - Pt 2 <https://youtu.be/Ow0FQCcgofk>
- Pt 3 <https://youtu.be/5Qg9yWptEgM> - Pt 4 <https://youtu.be/3nwzusInLKw>

Compound Time

Simple Time refers to time signatures where beats are divisible by 2.
For example:

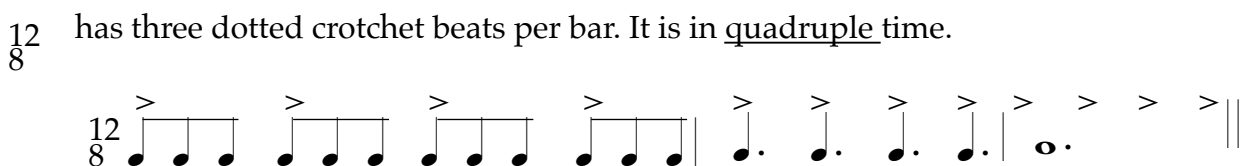
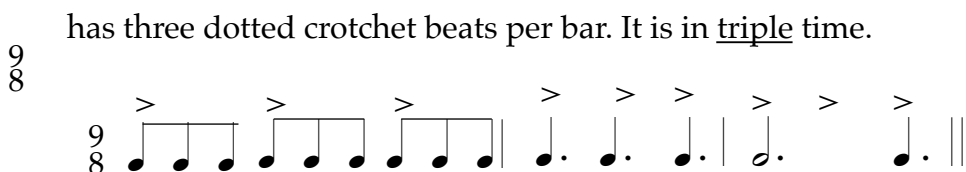
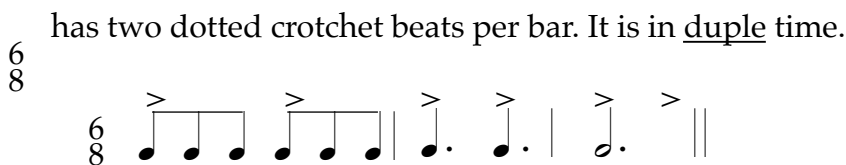


Compound Time refers to time signatures where beats are divisible by 3.
For example:



Compound time signatures within this grade are written in quaver beats (eighth notes) but are counted in dotted crotchet beats

For example:



E Cont.

Converting from Compound Time and Simple Time

To convert from compound time to simple time you are moving from groups of three to groups of two. This is achieved by adding a triplet sign to each group of three quaver beats and removing the dot.

To convert from simple time to compound time you are moving from groups of two to groups of three. This is achieved by removing the triplet sign from each group of three and adding a dot.

For example:



becomes:



and vice versa.

F - YouTube Video Link - Pt 1 <https://youtu.be/mpc4Konb9TU> - Pt 2 https://youtu.be/ZuS_wQgf8qc
Pt 3 <https://youtu.be/zlNFCtKIOGg> - Pt 4 <https://youtu.be/ERVQ-Ln8UWM>

Harmonic and Melodic Minor Scales

Harmonic minor scales have the same notes ascending and descending.

Melodic minor scales ascend and descend using different tone and semitone intervals.

All minor scales share the same key signature as their relative major scale.

Related Keys

C Major	A Minor	no sharps or flats
G major	E Minor	F sharp
D Major	B Minor	F & C sharp
A Major	F Sharp Minor	F C & G sharp
E Major	C Sharp Minor	F C G & D sharp
F Major	D Minor	B flat
B Flat Major	G Minor	B & E flat
E Flat Major	C Minor	B E & A flat
A Flat Major	F Minor	B E A & D flat

Harmonic Minor Scale

Because the harmonic minor uses the key signature of the relative major and adds a raised 7th degree of the scale. The arrangement of semitones falls: 2-3 , 5-6 & 7-8.

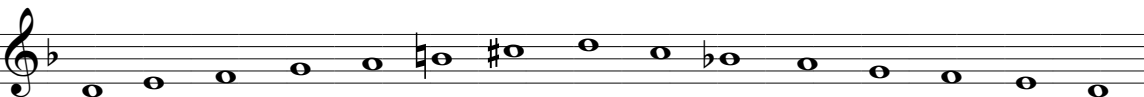
Melodic Minor Scale

The construction of the melodic minor follows three steps:

- 1) Use the key signature (or add accidentals) according to the relative major.
- 2) Ascending: Raise the 6th and 7th degrees by a semitone
- 3) Descending: Use the notes of the relative major only.

For example:

D Melodic Minor



G YouTube Video Link - https://youtu.be/YxKjuI0_ecg

Grouping Notes and Rests in Compound Time

The principle that each new beat needs a new rest and beams should clearly show each beat remains. This must now also reflect the dotted crotchet beat (dotted quarter note).

The work book gives many examples of how the new compound time signatures will affect the grouping of notes and rests.

In general the guidelines to remember are:

- Each full crotchet beat (quarter note) rest now has a dot.
- Each full minim beat (half note) rest now has a dot.
- Each full semibreve beat (whole note) rest now has a dot.
- Every dotted crotchet (dotted quarter note) should be 'rounded off' before a new rest or beam begins.
- When properly beaming notes ties may sometimes need to be used to properly show each compound beat.

H YouTube Video Link - Pt 1 <https://youtu.be/7Re7QH22chc> Pt 2 <https://youtu.be/cTpG-OQGSBg>

Further Practise in Scales and Key Signatures.

There is no alternative but to ensure that all key signatures and scale patterns are thoroughly known. Spend some time revising the information covered in sections B & F and then test yourself with the following quiz.

Make sure you answer every point before you look up to check your answers. It is better to make mistakes and learn from them than to never make any mistakes but never thoroughly learn!

C major is related to _____ minor and has a key signature of _____ .

F major is related to _____ minor and has a key signature of _____ .

A major is related to _____ minor and has a key signature of _____ .

B^b major is related to _____ minor and has a key signature of _____ .

D major is related to _____ minor and has a key signature of _____ .

G major is related to _____ minor and has a key signature of _____ .

E major is related to _____ minor and has a key signature of _____ .

A^b major is related to _____ minor and has a key signature of _____ .

E^b major is related to _____ minor and has a key signature of _____ .

Harmonic Minor Scales

Use the key signature of the _____ .

Raise the _____ degree of the scale as an accidental

Melodic Minor Scales

Use the key signature of the _____ .

Raise the _____ & _____ degree of the scale as an accidental ascending.

Descend using notes belonging to the _____ key.

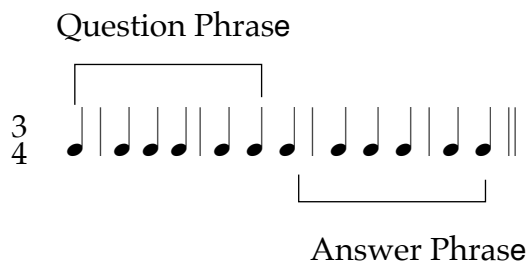
I YouTube Video Link - <https://youtu.be/zjRgQjd4voY>

Four Bar Rhythms

The same concept of Question and Answer phrases still applies. However, although the phrases will still be of two equal bars the exercise may not begin on the first beat of the bar.

If the given opening begins with an incomplete bar this should be reflected in the answering phrase and also at the end of the extract. The final bar of the extract will also be incomplete and of the correct number of beats so that the opening bar and the closing bar will add up to the time signature. This is called an anacrusis.

For example:



It may also be necessary for you to complete the opening question phrase in addition to composing an answering phrase.

Check carefully to make sure that each bar has the correct number of beats.

J YouTube Video Link - Pt 1 <https://youtu.be/94Hx8xWXJB8> Pt 2 <https://youtu.be/cxOJo5z1gF8>

Intervals

The method of counting intervals has not changed but it is now necessary to consider whether the interval is part of the major scale or the minor scale.

Intervals of a 4th, 5th and 8ve do not change between the major and minor scale and so we refer to these as 'perfect' intervals.

A minor interval is a semitone smaller than a major interval.

Be careful not to allow the named scale in an exercise to prejudice your answer as there are major interval in the minor scale. Be aware that the minor scale, in any form, is made up of both major and minor intervals.

Follow these steps to fully describe a given interval:

F minor



1. The given interval is a 7th.
2. Consider whether the upper note is appropriate to F major key signature (B flat) or F minor key signature (B E A & D flat).
3. Although the key given is F minor the E flat has been cancelled. F major has E natural in its scale pattern, therefore the interval is a harmonic major 7th.

F minor



1. The given interval is a 3rd.
2. The key signature causes the upper note to be A flat.
3. A flat is not part of the F major scale pattern, it is part of the F minor scale pattern. Therefore the interval is a melodic minor third.

K YouTube Video Link - Pt 1 <https://youtu.be/n-KRIJRfVQ0>

Simple Phrase Structure

For the most part it is easiest to approach this in terms of simple maths. If a given phrase has two complete bars with two incomplete bars (which in total add up to the time signature) then this pattern is likely to continue. Just be careful to make sure the maths follows suit each time.

For example:

The diagram illustrates a musical phrase in 4/4 time. It consists of 11 notes: a quarter note, followed by two eighth notes, then a quarter note, followed by two eighth notes, then a quarter note, followed by two eighth notes, then a quarter note, followed by two eighth notes, then a quarter note, followed by two eighth notes, and finally a quarter note. The notes are grouped into three sections: the first section is a single quarter note labeled 'one beat'; the second section is two full bars (each with two eighth notes) labeled 'two complete bars'; and the third section is three beats (a quarter note followed by two eighth notes) labeled 'three beats'. Brackets above and below the notes indicate these groupings.

It is always helpful to hum or tap an extract though. Sometimes a little musical interpretation is needed to determine the start or end of a phrase when a rest or a tie slightly changes the exact mathematical count. Nevertheless, the number of complete bars remains unchanged in this grade and the changes to the anacrusis and ending of each phrase will only differ by half a beat or so.



L YouTube Video Link - <https://youtu.be/49IcJ0t251w>

Performance Directions

It is really important at this stage to make sure you build a thematic index of all the terms and directions so far. All of the previous grades still need to be included.

Make sure that you are familiar with what is covered in grades one, two and three as the next grades will begin to introduce French and German in addition to the Italian you have learned so far. Get creative with your revision techniques!

Test yourself with the following quiz. Only look up for correction when you have attempted to answer everything. It is better to learn by your mistakes. If you don't know, GUESS. Then look up the correct answers once you have attempted every term and sign.

accel.	stacc.	simile
adagio	tempo	sostenuto
allegro	a	tenure
andante	al	troupe
cantabile	alla	vivo
crest	assai	
D.C.	col	
D.S.	ed	
decresc.	express.	
fine	fortepiano	
forte	giocoso	8va _____
legato	grave	
lento	larghetto	‰
mezzo	ma	>
moderato	motto	
pianissimo	non	☺
poco	presto	
ritenuto	sense	

M - General Exercises

YouTube Video Link - Pt 1 <https://youtu.be/KlvNsV0f0AY>

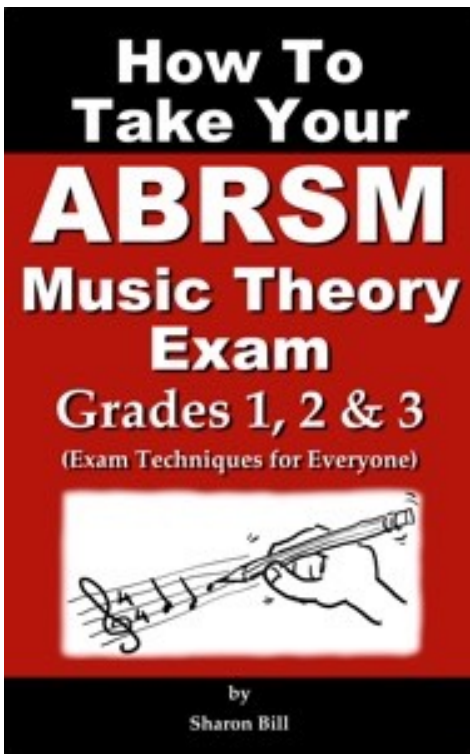
Pt 2 <https://youtu.be/FfiWix6nUN0>

AMENDMENT to ABRSM Music Theory Video Grade 3 M Part 2 at 7:48 <https://youtu.be/3HRHWV8Oxo4>

Pt 3 <https://youtu.be/AnmjBX0C3lg>

Pt 4 <https://youtu.be/fR0FTF9XCD8>

**Sharon Bill's books are all available in
Paperback and eBook from Amazon**

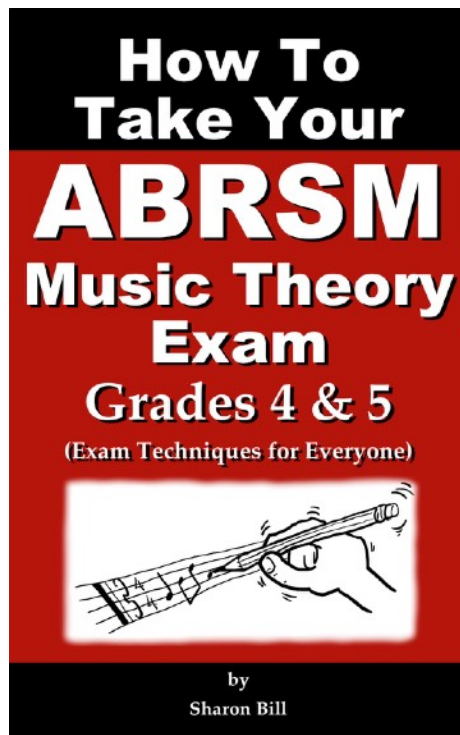


Taking your ABRSM Music Theory exam can be nerve wracking and nerves can prevent you doing your best in any exam. Good preparation and planning is always the answer to this problem. In this exam guide I give you tried and tested technique, not only how to prepare before the exam but also the best procedure for actually in the exam room.

I've been entering pupils for ABRSM Music Theory exams for nearly thirty years and it is not unusual for them to pass with **DISTINCTION**, some even scoring 100%!

Follow these simple steps and improve *your* chances of gaining **TOP MARKS**.

How To Take Your ABRSM Grades 1, 2 & 3 and 4 & 5





They say that truth is stranger than fiction. Nearly 30 years of teaching at the piano keyboard has taught me that this is an undeniable fact. My dear Gran said that the world would be a boring place if we were all the same and teaching piano and flute in various cupboard like practice rooms, week in and week out over the years, reassures me that there is no threat of humanity becoming dull. If I present a wry viewpoint of various past pupils it is only fair to say that I also take an equally droll approach to myself.

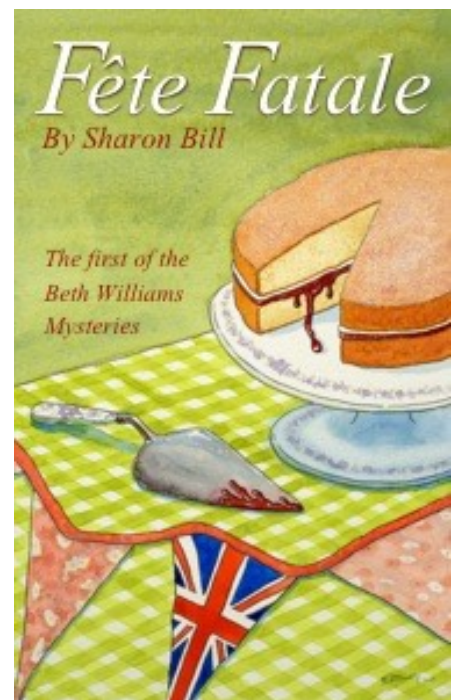
Letters From the Broom Cupboard was the given title to an actual correspondence from my piano teacher during her own periods of incarceration in the privation of various school practice rooms which served to fill the looming periods of pupil absenteeism. This literary offering continues the legacy and I now write to you, dear reader, in my own hour of need.

amazon

amazonkindle

A summer fête in rural Cheshire, organised by the Women's Institute of Mossleigh, holds the promise of an idyllic day out in the best British tradition. Everyone is enjoying the festivities until a beloved neighbour is found dead among the bins and refuse of the village hall which saddens the holiday mood. However, it is only when Beth Williams and her twin brother Detective Chief Inspector Benedict James join forces that it becomes evident that all isn't as innocent as it at first seemed.

Beth is a piano tutor and a member of the local WI. As such she has her finger on the pulse of the undercurrents of the village and is ideally placed to find all of the seemingly inconsequential domestic details which could give her brother the insight he needs. Together, if they each pool their own particular fields of expertise, they're bound to get to the bottom of the business. Sordid crime might prevail amid the pastries and preserves for a time but, in the end, the culprit will get their just desserts.





Mere hours after a Constable watercolour sketch is featured in a presentation at a meeting of Mossleigh Women's Institute the original is stolen from the Whitworth Art Gallery. It seems that the cultured veneer of the art world shields a much seedier underworld where theft is just the icing on the cake. Beth and her twin brother, DCI Benedict James, join forces to get to the bottom of the affair. Although DCI James must pursue the official lines of enquiry Beth finds that a more abstract approach draws the threads of the mystery together.

Beth is a piano tutor and member of her local WI and is aptly placed to tap into seemingly insignificant details to get right to the heart of the affair. When all hope fades and the Old Masters look to be forever tainted by sordid crime Beth, with the help of her unassuming friends, restores the balance of justice and the intrinsic beauty of artistic endeavour.



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ABRSM Music Theory Grade 3
Past Paper YouTube Links

ABRSM MUSIC THEORY GRADE 3 2018 PAST PAPERS

2018 A Part 1 <https://youtu.be/JtB0Dleghq0>

2018 A Part 2 <https://youtu.be/X9X8OxRXJD>

2018 A Part 3 <https://youtu.be/uTMsCXn-9S4>

2018 A Part 4 <https://youtu.be/zqUQAyhEOWU>

2018 B Part 1 <https://youtu.be/VP29OcodlwQ>

2018 B Part 2 <https://youtu.be/buwqCjff4Sc>

2018 B Part 3 <https://youtu.be/Gz22V22zmns>

2018 B Part 4 <https://youtu.be/zPDYzDvxjLU>

2018 C Part 1 <https://youtu.be/B3-YAuHA1ik>

2018 C Part 2 <https://youtu.be/RNsn1ejRuGA>

2018 C Part 3 <https://youtu.be/soBbWn5nv9c>

2018 C Part 4 <https://youtu.be/FZZBz64jWVc>

2018 S Part 1 <https://youtu.be/DsQh4Uuvvyl>

2018 S Part 2 <https://youtu.be/iHw1HYpFsv0>

2018 S Part 3 https://youtu.be/D_XVJPAynP8

2018 S Part 4 <https://youtu.be/bBvivU4i4gg>

ABRSM MUSIC THEORY GRADE 3 2017 PAST PAPERS

2017 A Part 1 <https://youtu.be/swtIjVvK9GyE>

2017 A Part 2 <https://youtu.be/DKrhEu-l4bg>

2017 A Part 3 <https://youtu.be/1gQIM44Dhrw>

2017 B Part 1 <https://youtu.be/KUngV3JQIHQ>

2017 B Part 2 <https://youtu.be/O3wf5dtZPLs>

2017 B Part 3 https://youtu.be/H04yrvB2_xQ

2017 C Part 1 https://youtu.be/5OaMff4_WP4

2017 C Part 2 <https://youtu.be/9CaASc4SEV4>

2017 C Part 3 https://youtu.be/fMM_iw2Av3U

2017 S Part 1 <https://youtu.be/VFwlrkaUKTk>

2017 S Part 2 <https://youtu.be/ar1Kh6edMFI>

2017 S Part 3 <https://youtu.be/i6ahUD0xHoo>

ABRSM MUSIC THEORY GRADE 3 2016 PAST PAPERS

2016 A Part 1 <https://youtu.be/7Y9Ho3bdAtk>

2016 A Part 2 <https://youtu.be/lh5HNSji0gQ>

CORRECTION to 2016 A Part 2
at 14:09
<https://youtu.be/pUanks5YXzo>

2016 A Part 3 <https://youtu.be/GU3FwE4-gLg>

2016 B Part 1 <https://youtu.be/gOxNocU5qAM>

2016 B Part 2 <https://youtu.be/cVpelvYl4qQ>

2016 B Part 3 <https://youtu.be/66iVm10OvF4>

2016 C Part 1 <https://youtu.be/w4PQRKYRqHU>

2016 C Part 2 <https://youtu.be/wAJrzYaaKVc>

2016 C Part 3 <https://youtu.be/YGtZKO7D1Ug>

2016 S Part 1 <https://youtu.be/BCdSKLL5iO8>

2016 S Part 2 <https://youtu.be/ptxwuGd26gA>

2016 S Part 3 <https://youtu.be/rqSuUwJTLbA>

ABRSM MUSIC THEORY GRADE 3 2015 PAST PAPERS

2015 A Part 1 <https://youtu.be/ui0srydFDjc>

2015 A Part 2 <https://youtu.be/tCbTBvKho7E>

2015 A Part 3 <https://youtu.be/8XwXMw9nb8c>

2015 B Part 1 <https://youtu.be/wzevJHgtbg>

2015 B Part 2 <https://youtu.be/rIMrR97hYUo>

2015 B Part 3 <https://youtu.be/LJELAMoNvF8>

2015 C Part 1 https://youtu.be/H7X5zWmL_DI

2015 C Part 2 <https://youtu.be/loxEwyOgbZ0>

2015 C Part 3 <https://youtu.be/kDULo7q2wv4>

2015 S Part 1 <https://youtu.be/QL1NSd1NNf8>

2015 S Part 2 <https://youtu.be/wlwkmEJqluM>

Music Theory Information Sheets ABRSM Grade 3 | Sharon Bill

2015 S Part 3 <https://youtu.be/h-cNY1cgMJJs>

ABRSM MUSIC THEORY GRADE 3 2014 PAST PAPERS

2014 A Part 1 <https://youtu.be/dho0cGXYz0s>

2014 A Part 2 <https://youtu.be/5FmsRPJDQMI>

2014 A Part 3 <https://youtu.be/bU6tTFKXY58>

2014 A Part 4 <https://youtu.be/p1d6B0lrLzM>

2014 B Part 1 https://youtu.be/b_INuT_fu8o

2014 B Part 2 <https://youtu.be/Dq4KWCL22o0>

2014 B Part 3 <https://youtu.be/GYpLCSD6AIM>

2014 B Part 4 <https://youtu.be/mBTTFYUKU70>

2014 C Part 1 <https://youtu.be/yZNI5zIzzvs>

CORRECTION to 2014 C Part 1
<https://youtu.be/o9KKNER9w1k>

2014 C Part 2 <https://youtu.be/LEG8RI50HJs>

2014 C Part 3 <https://youtu.be/WboPHZz6ZB0>

2014 C Part 4 https://youtu.be/_W7CvcWK7Ok

2014 S Part 1 <https://youtu.be/5S2UU2z6A9c>

2014 S Part 2 <https://youtu.be/dxReqbGVNVM>

2014 S Part 3 <https://youtu.be/NYDqOlwMTeQ>

2014 S Part 4 https://youtu.be/mOICVdk_vJ8

ABRSM Grade 3 Sample Revised Exam Papers X & Y

Sample Paper X 2017 Part 1
<https://youtu.be/gT7ATnCkHig>

Sample Paper X 2017 Part 2
<https://youtu.be/jK5faHuZY3M>

Sample Paper Y 2017 Part 1
<https://youtu.be/bgIrkCwL3d4>

Sample Paper Y 2017 Part 2
https://youtu.be/zAL_P9G_N_4

Sample Paper Y 2017 Part 3
https://youtu.be/k3D0B4_BdxA

Sample Paper Y 2017 Part 4
<https://youtu.be/3p2Z4Q7Q2jY>